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development in question, for Grabbe's advance in conscientious use of historic sources, as well as in philosophic comprehension of history, is decided. Such remarks as "staatliches Behagen liebt Rueckschau" (35) (when we remember a similar phenomenon as characteristic of the Romantics); "Einheit von Zeit und Ort eskamotirt die Zeit weg" (49) (when this unity is particularly characteristic of the realistic social drama);—these and similar statements seem colored for the sake of proving a point. Perhaps he is right in insisting that the first English historic plays were the result of patriotic enthusiasm (see Schelling, *The English Chronicle Play*, N. Y., 1902), yet the patriotic coloring throughout the book is somewhat obtrusive. So also is the plea that optimism "freudige Bejahung," not tragedy, is the dominant mood of the historic drama (139, 144). One might also doubt the legitimacy of the apotheosis of Wildenbruch.

Regarding v. d. Pfordten's definition of the historic drama, one might add, that by centralizing "Grundidee" should be meant, the conception of history as a movement; and that a drama that presents simply a private fate of a great historic person, is not truly historic; the point is, that this fate should affect masses, or society as a whole. The traditional dramaturgical principles concerning the plot, the hero, etc., receive important modifications in consequence of this definition, and in this respect the book gives no further light; but this matter cannot, of course, be entered upon here.

v. d. Pfordten's book is excellent in that it insists on the individuality of the historic drama as a species; in the effort it makes to define clearly what is meant by historic drama; in proving it to be a modern development; in the stress it lays on the essential dramaturgical difference between the antique and the historic drama; and in arguing a development beyond Shakespeare and Schiller. It is suggestive, too, in pleading for a very general production of historic plays even by minor writers, on the ground that their working together may bring about a period of bloom somewhat as was the case in the great period of Greek sculpture, or in the painting of the Italian Renaissance.

There is no doubt but that this book must be considered a noteworthy endeavor to throw light on a hitherto very obscure and neglected province,

and that it is the best and most complete expression along this line, that has yet appeared. At the same time it is a suggestive contribution to comparative literature.

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## SPAIN.

*Études sur l'Espagne* par A. MOREL-FATIO.  
Troisième Série. Paris: E. Bouillon, 1904.

In this volume the distinguished hispanist presents us with the third of his admirable series of *Studies*. It was a very happy thought that inspired M. Morel-Fatio to reprint in this handsome and convenient form his many essays upon Spanish subjects which are scattered through various journals. In this volume, as in the other two which have preceded it, we see everywhere the sure hand—the firm grasp of the master who dominates his subject at every point. It is safe to say that very few foreigners have ever gained such an intimate knowledge of the Spanish character and none perhaps has ever revealed it to us with the clearness and charm of style that we find on every page of these studies. Here we have not a mere bald narrative of dry historical facts, but a living, animated picture of the persons and things of Spain such as we will seek elsewhere in vain.

A list of the essays comprised in this third series will show the extent of the field—embracing Spanish history, literature and philology—which M. Morel-Fatio has covered: I. *La lettre de Sanche IV à Alonso Pérez de Guzman*.—II. *Un drame historique de Tirso de Molina*.—III. *Dª Marina de Aragón*.—IV. *Une comédie de collège*.—V. *Histoire de deux sonnets*.—VI. *Soldats espagnols*.—VII. *Un grand d'Espagne, agent de Louis XIV*.—VIII. *La gabelle et l'habit militaire*.—IX. *Fernán Caballero*.—X. *L'espagnol de Manzoni*.—XI. *Mélanges de philologie*.

The second essay: *Un drame historique de Tirso de Molina* is a penetrating discussion of the various sources of Tirso de Molina's *La Prudencia en la Muger*, first printed in 1634 in the *Parte tercera* of his plays, the heroine of which is Maria de

Molina, daughter of Prince Alfonso (brother of Saint Ferdinand), and wife of Sancho IV. The principal sources of Tirso's play as pointed out by M. Morel-Fatio, are the chronicle of the reign of Ferdinand IV: *La cronica del muy valeroso rey don Fernando, visnieto del santo rey don Fernando*, etc., Valladolid, 1554, and the chronicles of Alfonso X and of Sancho IV. The historical episodes which form the chief basis of the drama are discussed at length, as well as the various changes introduced by the poet to heighten the dramatic effect, notably in the case of D. Diego de Haro, who is represented as the lover of the Queen. As M. Morel-Fatio says: "Ce Haro représente une concession au goût de l'époque qui ne concevait pas de *comedia* sans amour ni galanterie." Other sources are given for other episodes, especially Argote de Molina's *Nobleza de Andalucía* (1588). The Jewish physician of Act II, Ismaël, who is urged by D. Juan to poison the young king, is as the author shows, the *judio Simuel* of the chronicle. The incident of the falling portrait which deters the Jew from carrying out his purpose, had been previously pointed out (as M. Morel-Fatio states) by Hartzzenbusch, and was taken by Tirso from a play which had great vogue in its time—the *Prospera Fortuna de Rui Lopez Davalos*, by Damian Salustrio del Poyo, and which was first printed in the spurious Part III of Lope's comedias in 1612 (it had been acted at least as early as 1605), and the corresponding scenes of which the author transcribes.

After tracing the various sources of the play, M. Morel-Fatio puts the question whether the manner in which the various characters and incidents are depicted in the play give a true impression of the epoch and the characters as they are revealed to us in history. This he answers in the affirmative, and this is due, he says, to the fact that thanks to the chronicles in the vulgar tongue and also to the *Romanceros*, of which a number are, for the people, in a manner only the epitome of history, the idiom and consequently the usages, and, in a certain measure the ideas of the middle ages in Castile remained quite accessible to the centralized Spain of the XVII century. And I cannot help transcribing here a striking passage of the author in which he explains most convincingly the difference, for example, between France and Spain in the seventeenth century:

"L'Espagne du XVII<sup>e</sup> siècle n'a pas divorcé comme la France du même temps avec le moyen âge; elle sent très vivement qu'elle le continue, elle le comprend, elle l'aime. Il s'est d'ailleurs, produit ici si peu de changements dans la langue et dans beaucoup d'institutions, que les poètes qui prennent pour sujets des épisodes de l'histoire médiévale se servent facilement des récits anciens; ils n'ont souvent presque rien à y changer pour les mettre dans les formes de composition et de versification réclamées par le goût nouveau. Les exemples de ces adaptations abondent dans le théâtre espagnol et surtout chez Lope. Tirso ne fait pas exception, et dans notre pièce il doit à ce procédé, dont il use comme ses émules, d'avoir réussi à donner au public des *bancos* et de la *tertulia* une sensation de ce que furent l'âme et les passions de Marie de Molina; car de parti pris, certes, il ne se préoccupe nullement de ressusciter des mœurs disparues."

Concerning the many anachronisms to be found in the Spanish drama of the time, the author makes the following pertinent observations:

"La recherche de la couleur locale et l'archéologie n'existaient pas plus pour Tirso que pour aucun autre de ses contemporains: toutes les fois qu'il n'est pas soutenu par ses textes, toutes les fois qu'il opère seul, l'homme du XVII<sup>e</sup> siècle reparait qui parle et qui pense comme tel. Les anachronismes ne l'arrêtent jamais; il en commet, je ne dirai pas sans le savoir, car il en est d'énormes qu'il doit avoir aperçus, mais parce qu'il n'éprouve pas ce besoin que nous ressentons de mettre une certaine harmonie entre les faits recueillis dans les histoires et le milieu où ces faits se sont produits."

The writer cannot help expressing the regret that M. Morel-Fatio did not include the admirable notes and explanations of various passages of *La Prudencia en la Muger* which he has published in the *Bulletin Hispanique* (Vol. II). They would have formed a fitting appendix to this essay.

It would lead us too far to call attention in a like manner to the other essays in this remarkable volume. Sufficient has been said to indicate the scholarly and penetrating character of these studies, which always maintain the same high level and are written with a clearness and precision of style which makes them fascinating reading.

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